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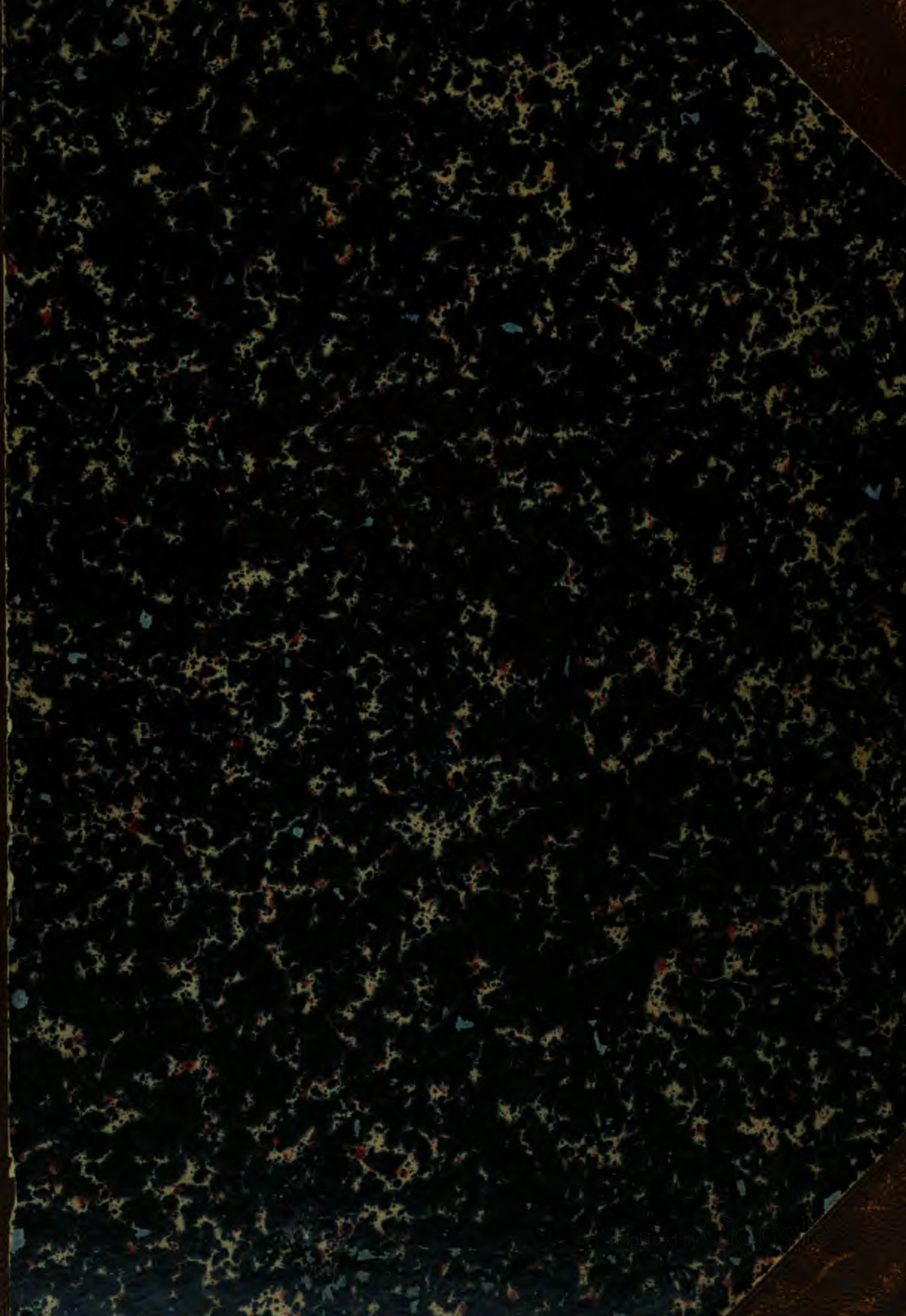
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A Song-Cycle

FOR FOUR SOLO VOICES
(SOPRANO, CONTRALTO, TENOR & BASS.)
with Pianoforte Accompt.

THE WORDS SELECTED FROM THE
RUBAIYÁT

OF
OMAR KHAYYÁM
(FITZGERALD'S TRANSLATION)

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The Music composed by

LIZA LEHMANN.

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TO MY HUSBAND.

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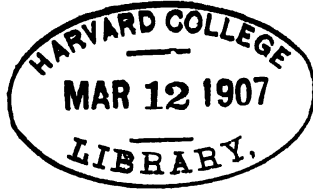
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Prof. C. E. Norton.

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IN A PERSIAN GARDEN.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Wake! For the Sun who scatter'd into flight
The Stars before him from the field of night,
Drives night along with them from Heav'n, and strikes
The Sultan's turret with a shaft of Light.

(SOLO TENOR.)

Before the phantom of false morning¹ died
Methought a voice within the Tavern cried :
"When all the Temple is prepared within
Why nods the drowsy Worshipper outside?"

RECITATIVE (*Bass*).

Now the new year² reviving old Desires,
The thoughtful Soul to Solitude retires,
Where the "White Hand of Moses"³ on the Bough
Puts out, and Jesus from the Ground suspires.

(SOLO TENOR.)

Iram⁴ indeed is gone with all his Rose,
And Jamshyd's⁵ sev'n-ring'd Cup where no one knows,
But still a Ruby kindles in the Vine,
And many a Garden by the water blows.

QUARTETTE.

(*Soprano, Contralto, Tenor, Bass.*)

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling.
The Bird of Time has but a little way
To fly—and lo, the Bird is on the wing!

(SOLO BASS.)

Whether at Naishapur or Babylon,
Whether the Cup with sweet or bitter run,
The Wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one.

¹The "false dawn"; *Subhi Kazib*, a transient light on the horizon about an hour before the *Subhi Sadiq*, or "True Dawn": a well-known phenomenon in the East.

²Beginning with the Vernal Equinox.

³The "White Hand of Moses," Exodus iv. 6; when Moses draws forth his hand—not according to the Persians "Leprous as Snow," but white as our Mayblossom in Spring. Perhaps, according to them, also the healing Power of Jesus resided in his breath.

⁴Iram, a garden, planted by King Shaddad, and now sunk somewhere in the sands of Arabia.

⁵Jamshyd's sev'n-ring'd cup was typical of the Seven Heavens, Seven Planets, Seven Seas, &c., and was a *Divining Cup*.

CONTRALTO (*Recitative*).

Ah, not a drop that from our Cups we throw
 For Earth to drink of,¹ but may steal below,
 To quench the fire of Anguish in some Eye
 There hidden, far beneath, and long ago.

(CONTRALTO SOLO.)

I sometimes think that never blows so red
 The Rose as where some buried Cæsar bled,
 That ev'ry Hyacinth the Garden wears
 Dropt in her lap from some once lovely head.

And this reviving Herb, whose tender green,
 Fledges the river—lip on which we lean,—
 Ah—lean upon it lightly—for who knows
 From what once lovely Lip it springs unseen.

DUET.

(*Soprano and Tenor.*)

A Book of Verses underneath the Bough,
 A Jug of Wine, a Loaf of Bread—and Thou
 Beside me singing in the Wilderness—
 Ah, Wilderness were Paradise enow !

(BASS SOLO.)

Myself when young did eagerly frequent
 Doctor and Saint and heard great argument—
 but evermore
 Came out by that same door where in I went.

With them the Seed of Wisdom did I sow,
 And with my own Hand labour'd it to grow,
 And this was all the Harvest that I reap'd,
 "I came like Water, and like Wind I go."

Why, all the Saints and Sages who discuss'd
 Of the two Worlds so learnedly, are thrust
 Like foolish Prophets forth ; their words to scorn
 Are scatter'd, and their mouths are stopp'd with Dust.

(BASS RECITATIVE.)

Ah, make the most of what we yet may spend,
 Before we too into the Dust descend !

(CONTRALTO SOLO.)

When you and I behind the veil are past
 Oh, but the long, long while the World shall last—

¹ The custom of throwing a little wine on the ground before drinking still continues in Persia.

(SOPRANO RECITATIVE.)

But if the Soul can fling the Dust aside
 And naked on the air of Heaven ride,
 Were't not a shame—were't not a shame for him
 In this clay carcase crippled to abide ?

SONG.

I sent my Soul through the Invisible,
 Some secret of that after-life to spell,
 And by-and-bye my Soul return'd to me
 And answer'd : I myself am Heav'n and Hell.

Heav'n but the vision of fulfilled Desire
 And Hell the Shadow from a Soul on fire,
 Cast on the Darkness into which ourselves,
 So late emerged from, shall so soon expire.

(TENOR SOLO.)

Alas ! that Spring should vanish with the Rose !
 That youth's sweet-scented manuscript should close !
 The Nightingale that in the Branches sang,
 Ah, whence and whither flown again who knows ?—

(CONTRALTO SOLO.)

The worldly hope men set their Hearts upon
 Turns Ashes, or it prospers ; and anon
 Like Snow upon the Desert's dusty face,
 Lighting a little hour or two—is gone.

Think, in this batter'd Caravanserai,
 Whose Portals are alternate Night and Day,
 How Sultan after Sultan with his Pomp,
 Abode his destined hour and went his way.

Waste not your hour !

(SOPRANO SOLO.)

Each morn a thousand Roses brings, you say ;
 Yes,—but where leaves the Rose of yesterday ?—
 And this first Summer month that brings the Rose,
 Shall take Jamshyd¹ and Kaikobád² away.

QUARTETTE.

(Soprano, Contralto, Tenor, Bass.)

They say the Lion and the Lizard keep
 The Courts where Jamshyd gloried and drank deep,
 And Bahrám, that wild Hunter,—the wild Ass
 Stamps o'er his Head, but cannot break his sleep.

¹ Jamshyd, the "King Splendid" of the Peshdadian dynasty.

² King Kaikobád, called "the Great."

Lo, some we lov'd, the loveliest and best
That from his Vintage rolling time has prest,
Have drunk their Cup a round or two before,
And one by one crept silently to rest.

Strange, is it not, that of the myriads who
Before us pass'd the Door of Darkness through,
Not one returns to tell us of the Road
Which to discover we must travel too.

(TENOR RECITATIVE.)

Ah, fill the Cup! What boots it to repeat
How time is slipping underneath our Feet.

Better be jocund with the fruitful Grape
Than sadden after none, or bitter Fruit.

Ah, Love, could you and I with Fate conspire
To grasp the sorry Scheme of things entire,
Would we not shatter it to bits—and then
Remould it nearer to the Heart's Desire!

(TENOR SOLO.)

Ah, Moon of my Delight, that knows no wane,
The Moon of Heav'n is rising once again—
How oft hereafter rising shall she look
Through this same Garden after me—in vain.

And when thyself with shining Foot shall pass
Among the Guests Star-scatter'd on the Grass,
And in thy joyous Errand reach the Spot
Where I made one—turn down an empty Glass!

(BASS SOLO.)

As then the Tulip for her morning sup
Of Heav'nly Vintage from the Soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you—like an empty Cup.

So when that Angel of the darker Drink,
At last shall find you by the river-brink,
And, offering his Cup, invite your Soul
Forth to your Lips to quaff—you shall not shrink.

QUARTETTE.

(Soprano, Contralto, Tenor, Bass.)

Alas, that Spring should vanish with the Rose,
That Youth's sweet-scented Manuscript should close!
The Nightingale that in the Branches sang,
Ah, whence and whither flown again, who knows?

FINIS.

"IN A PERSIAN GARDEN."

A SONG - CYCLE.

* The Words selected from The Rubaiyat of
OMAR KHAYYAM.

The Music by
LIZA LEHMANN.

Moderato.

PIANO.

p misterioso

sf

p

** con gue.....*

poco a poco cres - cen - do

ff

p

** sf*

* By kind permission of Messrs Macmillan.
M. 7789.

Moderato, ma piuttosto mosso.

SOPRANO.

f > *energico*

CONTRALTO.

Wake! for the sun who scat-ter'd

in - to flight The

TENOR.

Wake! for the sun who scat-ter'd

in - to flight The

BASS.

Wake! for the sun who scat-ter'd

in - to flight The

Wake! for the sun who scat-ter'd

in - to..... flight The

Moderato, ma piuttosto mosso.

f *energico*

stars before him from the field of night, Drives night a long with them from

stars before him from the field of night, Drives night a long with them from

stars before him from the field of night, Drives night a long with them from

stars before him from the field of... night,

Drives night a long with them from

poco ritenuto *a tempo*

Heav'n..... And strikes the Sul-tan's tur-ret with a shaft of light.....

Heav'n..... *poco ritenuto* *a tempo* And

Heav'n..... And strikes the Sul-tan's tur-ret with a shaft of light, and *a tempo*

Heav'n..... And

p poco ritenuto *p a tempo*

strikes the turret with a shaft of light, with a shaft of..... light.

strikes..... the tur-ret with a shaft of light, with a shaft of light.

strikes the Sultan's tur-ret with a shaft of light.....

pp *tr* *volti subito*

allegro *allegro* *allegro*

TENOR SOLO.

Before the Phantom of false morn - ing *died Me thought a voice with in the

Ta - vern cried: "When all the Tem - ple.... is pre - pared with - in,

Why nods the drow - sy wor - shipper out - side?".....

cresc. molto

* The "False Dawn" *Subhi Kawib*, a transient light on the horizon about an hour before the *Subhi sadik*, or "True Dawn," a well-known Phenomenon in the East. M. 7789.

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to flight The

Wake! for the sun who scat - ter'd in - to..... flight The

8.....

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of night,

stars..... be - fore him from the field of....., night,

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

Drives night a - long with them from Heav'n,.....

poco * *poco* * *poco* *

p poco ritenuto And strikes the Sul - tan's tur - ret with..... a shaft of light..... *a tempo*

p poco ritenuto And strikes the Sul - tan's tur - ret with..... a shaft of light, and *a tempo*

p poco ritenuto *a tempo*

strikes the..... tur - ret with a shaft of

strikes..... the tur - ret with..... a shaft of.....

strikes the..... Sul - tan's tur - ret with..... a shaft of.....

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "strikes the..... tur - ret with a shaft of" on the top staff, "strikes..... the tur - ret with..... a shaft of....." on the middle staff, and "strikes the..... Sul - tan's tur - ret with..... a shaft of....." on the bottom staff. The piano accompaniment features chords and moving lines in both hands, with some notes marked with a fermata.

light, with a shaft of..... light.

light, with a shaft of light.

light.....

lunga

lunga

lunga

lunga

lunga

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "light, with a shaft of..... light." on the top staff, "light, with a shaft of light." on the middle staff, and "light....." on the bottom staff. The piano accompaniment includes chords and moving lines, with some notes marked with a fermata. The word "lunga" is written above the vocal staves in the final measures, indicating a long note. The piano accompaniment also has some notes marked with a fermata.

*Whenever a pause is thus indicated between the separate numbers of this work it means complete severance, and should be equal to four bars rest at least.

BASS SOLO.

p rit.

Now the new year,* re - vi - ving old desires, The thoughtful soul to so - li - tude re -

p rit.

* *rit.* * *rit.* * *rit.* *

- tures, Where the "White Hand of Mo - ses"† from the bough puts out, And

* *rit.* * *rit.* * *rit.* *

Je - sus from the ground sus - - pires.....

Andante.

dolce.

* *rit.* * *rit.* * *rit.* *

* *rit.* * *rit.* * *rit.* *

* Beginning with the Vernal Equinox.

† The "White Hand of Moses" Exodus IV. 6. where Moses draws forth his hand— not according to the Persians "leprous as snow"— but white as our May-blossom in Spring perhaps. According to them also the Healing Power of Jesus resided in his breath.

TENOR SOLO.

mf *cresc.*

I - rām* in - deed is gone with all his Rose, And

mf *cresc.*

più mosso.

Jam - shyd's sev'n - ring'd Cup† where no one knows, But

più mosso.

still a Ru - by kin - dles in the vine..... And

cresc. con slancio e rubato.

poco rit.

ma - ny a gar - den by..... the..... wa - - - ter.

cresc. *colla voce.*

*Iram, a garden planted by King Shaddád, and now sunk somewhere in the sands of Arabia.

M. 7789. †Jamshyd's sevenring'd cup was typical of the 7 Heavens, 7 Planets, 7 Seas etc, and was a Divining Cup.

Con brio.

blows!.....

f a tempo

SOPRANO.

Con brio.

Come fill the Cup, and in the

CONTRALTO.

Come fill the Cup, come fill, and in the

TENOR.

Come fill the Cup, come fill, and in the

BASS.

Come fill the Cup, come fill, and in the

Con brio.

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

fire of Spring, Your Win - ter gar - ment of..... re -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "fire of Spring, Your Win - ter gar - ment of..... re -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are trill ornaments (marked with 'tr') and triplets (marked with '3') in the piano part.

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And

The second system of the musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "- pen - tance fling, The Bird of Time has but a lit - tle way to fly, And". The piano accompaniment continues with a similar rhythmic pattern to the first system, featuring eighth notes and chords. Trill ornaments and triplets are also present in the piano part.

cresc.
 lo the Bird is on the wing, Come
cresc.
 lo the Bird is on the wing, Come
cresc.
 lo..... the Bird..... is on..... the wing, Come
cresc.

lo..... the Bird is on the wing, Come.
cresc.

f
 fill the Cup, come fill, and in the fire of Spring, Your
cresc.
 fill the Cup, come fill, and in the fire of Spring, Your
cresc.
 fill the Cup, come fill, and in the fire of Spring, Your
cresc.

fill the Cup, come fill, and in the fire of Spring, Your
cresc.

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

Win - ter gar - ment of..... re - pen - - - tance

fling.....

fling.....

fling.....

fling.....

fling.....

Un poco meno.

Whe-ther at Naish-a-pur or Ba-by-lon Whether the Cup with sweet or

bit-ter run, The wine of Life keeps ooz-ing drop by drop

The leaves of Life keep fall-ing one by

one.

mf *mf* *Lento.* *dim.* *dim.* *p* *accell.* *p* *Tempo I?* *sf*

f Con brio. >

Come fill the Cup and in the
 Come fill the Cup, come fill, and in the
 Come fill the Cup, come fill, and in the

Come fill the Cup, come fill, and in the

Con brio. >

cresc.

fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The
 fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The
 fire of Spring, Your Win - ter garment of..... re - pen tance fling, The

fire of Spring, Your Win - ter garment of..... re - pen - tance fling, The

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

bird of time has but a lit - tle way to fly, And *cresc.*

lo! the bird is on the wing, Then

lo! the bird is on the wing, Then

lo!..... the bird..... is on..... the wing, Then

lo!..... the bird is on the wing, Then

f ed allargando

fill the Cup and in..... the fire..... of Spring Your rit.

fill the Cup and in..... the fire..... of Spring Your rit.

fill the Cup and in..... the fire..... of Spring Your rit.

fill the Cup and in..... the fire..... of Spring Your rit.

f ed allargando

Win - ter gar - ment of re - pen - tance fling! lunga

Win - ter gar - ment of re - pen - tance fling! lunga

Win - ter gar - ment of re - pen - tance fling! lunga

Win - ter gar - ment of re - pen - tance fling! lunga

sempre cres - cen - do alla Fine.

colla voce.

ff rall. 3

CONTRALTO SOLO.

Espressivo, ma non troppo lento.

mf

Ah! not a drop that from our Cups we throw For earth to drink of* but may steal be -

p

- low..... To quench the fire..... of an - guish in some eye There

p *pp*

hid - den far be - neath..... and long a - go.

cantabile
pp

dolce.

Andante.

dolce.

* The custom of throwing a little wine on the ground before drinking still continues in Persia.

some - times think that ne - ver blows so red the rose..... As

mf * *mf* *

where some bu - ried Cæ - sar bled That

mf * *mf* * * *mf* *

ev - 'ry Hy - a - cinth the gar - den..... wears, Dropt in her

mf * *mf*

lap from some once love - ly..... head And

mf * *mf* * * *mf* *

poco cresc. con tenerezza

this re - viv - - ing herb whose ten - der green

poco cresc.

Fled - ges the ri - ver - lip..... on which we lean,.....

..... Ah, lean up - on it light - ly! for who

poco ritenuto
p

colla voce

knows From what once love - - ly..... lip..... It.....

primo tempo cresc.
f

primo tempo

poco ritenuto
f

cresc.

L.H.

messa voce

pp

springs..... un - seen.....

p rall. *pp*

DUET. (SOP. & TENOR.)

lunga

TENOR. *con teneressa* *p*

A book of ver - ses

lunga

p *assai legato*

un - der - neath the bough A jug of wine, a loaf of bread and

M. 7789. * Shake to end without turn, only with slight accent on main note.

cresc.

thou..... Be - side me sing - ing in the

cresc.

* *La* * *La* * *La* * *La* *

wil - der - ness, Ah, wil - der - ness were Pa - ra - dise e - now,.....

p

cresc. - - - *con* - - - *do* *subito*

* *La* * *La* * *La* * *La* *

SOPRANO.

pp

A book of ver - ses un - der - neath the bough A jug of wine, a

TENOR.

pp

A book of ver - ses un - der - neath the bough A jug of wine, a

pp L. H.

8

Due Pedali.

* *La* *

loaf..... of..... bread..... and thou.....
 loaf..... of..... bread..... and thou..... Be -

cresc.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key and 4/4 time. The lyrics are 'loaf..... of..... bread..... and thou.....' on the first staff and 'loaf..... of..... bread..... and thou..... Be -' on the second. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A 'cresc.' marking is placed above the vocal lines and below the piano accompaniment.

..... Be - side me sing - ing in the wil - der - ness, Ah,
 - side me, be - side me sing - ing in the wil - der - ness, Ah,

p

The second system continues the vocal lines and piano accompaniment. The lyrics are '..... Be - side me sing - ing in the wil - der - ness, Ah,' on the first staff and '- side me, be - side me sing - ing in the wil - der - ness, Ah,' on the second. The piano accompaniment includes several measures with a fermata over the right hand and a 'p' dynamic marking.

con sempre più passione
 wil - der - ness were Pa - ra - dise e - now,..... Ah,
con sempre più passione
 wil - der - ness were Pa - ra - - dise..... e - now, Ah,
con sempre più passione

The third system features a more intense piano accompaniment. The lyrics are '*con sempre più passione* wil - der - ness were Pa - ra - dise e - now,..... Ah,' on the first staff and '*con sempre più passione* wil - der - ness were Pa - ra - - dise..... e - now, Ah,' on the second. The piano accompaniment is marked with a forte 'f' dynamic and includes several measures with a fermata over the right hand.

, con slancio **ff accel.**

wil-der-ness were Pa - ra - dise..... e -

, con slancio **ff accel.**

wil-der-ness were Pa - ra - dise..... e -

con slancio **ff accel.** *L.H.* *colla voce*

ff a tempo *accel. e sempre cresc.* *stretto* **fff**

lunga *lunga*

Grandioso. *a piacere preludiando* *lunga* *dim.* *rall.*

1^o tempo

BASS SOLO.

Con moto, ma non troppo.

pp assai legato

Due *La*.

* *La*.

* *La*.

*

messa voce

My - self when young did..... ea - ger -

p legato

La.

* *La*.

* *La*.

- ly fre - quent

Doc - tor and Saint and..... heard great

* *La*.

* *La*.

ar - gu - ment,

But e - ver - more.....

* *La*.

*

allegro

allegro

..... Came out by that same door where in..... I

went..... With them the seeds of wis - dom

sempre mezza voce

did I sow And with my own hand la - bour'd

it to grow And this was all the Har - vest that I reap'd.....

cresc.

allegro

p subito

I came like wa - ter and like wind I go.....

più energico

..... Why all the saints and sa - ges who dis - cuss'd of the two

cresc. *più energico*

worlds so learn - ed - ly are thrust..... like fool - ish Pro - phets

forth..... their words to scorn are scat - ter'd

And their mouths are stopp'd with dust.....

The first system features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are "And their mouths are stopp'd with dust.....". The piano part includes a right-hand melody and a left-hand accompaniment with chords and a bass line. Pedal markings include "Ped." and "*" symbols.

.....

The second system continues the vocal line and piano accompaniment. The lyrics are ".....". The piano part includes a right-hand melody and a left-hand accompaniment with chords and a bass line. Pedal markings include "dim.", "Ped.", and "*" symbols.

Come Ima *mesa voce*
My self when young did ea - ger -

The third system features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are "Come Ima *mesa voce* My self when young did ea - ger -". The piano part includes a right-hand melody and a left-hand accompaniment with chords and a bass line. Pedal markings include "Ped.", "*", and "Due Ped." symbols.

- ly fre - quent Doc - tor and Saint and heard great

The fourth system features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are "- ly fre - quent Doc - tor and Saint and heard great". The piano part includes a right-hand melody and a left-hand accompaniment with chords and a bass line. Pedal markings include "Ped.", "*", and "Ped." symbols.

ar - gu - ment But e - ver - more.....

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a long note for 'ar' and a dotted note for 'ment'. The piano accompaniment consists of chords and moving lines in both hands. There are two asterisks with a flourish below the piano part, one under the first measure and one under the second measure.

..... Came out by that same door where -

The second system continues the vocal line with a dotted line leading to 'Came out by that same door where -'. The piano accompaniment includes a dynamic marking 'p' (piano) in the second measure. There are two asterisks with a flourish below the piano part, one under the first measure and one under the second measure.

- in..... I..... went.....

The third system shows the vocal line with a dotted line leading to 'I.....' and another dotted line leading to 'went.....'. The piano accompaniment features a dynamic marking 'pp' (pianissimo) in the second measure. There are three asterisks with a flourish below the piano part, one under each of the three measures.

The fourth system shows the vocal line with a dotted line leading to a final note. The piano accompaniment includes a dynamic marking 'pp' (pianissimo) in the second measure. There are two asterisks with a flourish below the piano part, one under the first measure and one under the second measure.

Impetuoso.

f Ah! make the most of what you yet may spend Be - *rall.*

The first system features a vocal line in bass clef with lyrics "Ah! make the most of what you yet may spend Be -" and a piano accompaniment in bass clef. The piano part has a dynamic marking of *f* and a *rall.* marking at the end. There are asterisks below the piano part.

- fore we too in - to the dust de - - scend,

rall. *dim.*

The second system continues the vocal line with lyrics "- fore we too in - to the dust de - - scend,". The piano accompaniment includes a *rall.* marking and a *dim.* (diminuendo) hairpin. There are asterisks below the piano part.

CONTRALTO.
p più ritenuto assai sostenuto

When you and I be -

p più ritenuto e legato

Due Ped.

The third system is for the Contralto voice, with lyrics "When you and I be -". The piano accompaniment is marked *p più ritenuto e legato* and includes a *Due Ped.* (two pedals) instruction. There are asterisks below the piano part.

- hind the veil are past, Oh, but the

The fourth system continues the vocal line with lyrics "- hind the veil are past, Oh, but the". The piano accompaniment continues with the same texture. There are asterisks below the piano part.

assai sostenuto

long, long while the

world shall last.....

cresc. - e - poco - a - poco - accel.

RECIT. (SOPRANO.) Declamato

But if the Soul can fling the dust a - side, and

na - ked on the air..... of Hea - ven ride Wer't not a shame, wer't not a

shame for him in this clay car - case crip - pled to a -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "shame for him in this clay car - case crip - pled to a -". The piano accompaniment includes several measures with a fermata over a chord, and some measures marked with a treble clef and a note. There are asterisks and a "Tad." marking below the piano part.

Agitato.

- bide?

The second system continues the musical score. The vocal line has a fermata over the word "bide?". The piano accompaniment is more active, with a dynamic marking of *mf* and a *rit.* marking. There are asterisks and a "Tad." marking below the piano part.

p misterioso

I sent my Soul through the In -

The third system features a vocal line and a piano accompaniment. The piano part is marked *p misterioso* and consists of large, sustained chords. The lyrics are "I sent my Soul through the In -". There are asterisks and a "Tad." marking below the piano part.

- vi - si - ble Some se - cret of that Af - ter - life to

The fourth system continues the musical score. The piano accompaniment consists of large, sustained chords. The lyrics are "- vi - si - ble Some se - cret of that Af - ter - life to". There are asterisks and a "Tad." marking below the piano part.

poco a poco cres - cen - do

spell And by - and - bye my Soul re - turnd to me And

poco a poco cresc.

an - swerd: I my - self am Heav'n.....

declamato

L.H.

and Hell.....

..... Heav'n but the Vi - sion of ful - fill'd de - sire, And

mf

Hell the sha_dow from a Soul on fire Cast on the dark_ ness

gva..... * *Leg.* * *Leg.* *

in_ to which our_ selves so late e_ merged from shall so

cres - - - - - *cen* - - - - - *do*

cres - - - - - *cen* - - - - - *do*

* *Leg.* * * *Leg.* * * *Leg.* * * *Leg.* *

soon..... ex - pire.....

accel

accel

* *Leg.* * * *Leg.* * * *Leg.* * * *Leg.* *

.....

mf *Primo tempo* *dim.*

gva..... * *Leg.* * * *Leg.* * * *Leg.* *

pp

I sent my Soul through the In -

pp

L. H.

- vi - si - ble, Some se - cret of that Af - ter - life to spell And

poco

poco

* *And.* * *And.* * *And.* *

by - and - bye my Soul re - turnd to me, And an - swerd: I My -

a poco *cres* *cen* *do* *declamato*

a poco *cres* *cen* *do*

And. * *And.* * *And.* * *And.* *

- self am Heav'n.....

ff

L. H.

and Hell.....

ff

accell

p

pp

lunga

gua

p poco meno.

rit.

Andante.

dolce.

poco

cresc.

Andante sostenuto assai espress.

A - - las!..... that Spring should va - nish

rall.

p

*Tea * Tea * Tea * Tea * Tea * Tea * Tea **

with..... the Rose, That youth's sweet - -

p

*Tea * Tea * Tea * Tea **

- scent - ed..... Man - u - script should close, The

cresc.

cresc.

*Tea * Tea * Tea * Tea * Tea * Tea **

Night - in - gale that in the bran - ches sang, Ah

più cresc.

più cresc.

*Tea * Tea * Tea * Tea * Tea * Tea **

whence and whi - ther flown a - gain who knows, Ah

whence, Ah whence and whi - ther flown..... a - gain who

accel. *> poco rit.*

colla voce.
poco rit.

a tempo

pp

knows?.....

p *a tempo* *pp* *sempre* *pp sino alla Fine.*

L. H.

lunga

CONTRALTO SOLO.

Moderato.

p un poco pesante.

con gre.....

The world - ly hope men set their hearts up - on, Turns

ash - es or..... it pros - - pers, and an -

- on, Like snow up - on the de - serts dus - ty face

Light - ing a lit - tle hour or two is gone

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment includes a triplet in the right hand and a steady eighth-note bass line in the left hand. The lyrics are "Light - ing a lit - tle hour or two is gone".

Think, in this bat - ter'd Ca - ra - van - se - rai, Whose

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on "Whose". The piano accompaniment features a triplet in the right hand and a bass line in the left hand. The lyrics are "Think, in this bat - ter'd Ca - ra - van - se - rai, Whose".

por - tals are al - ter - nate night and day, How

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet on "day,". The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. The lyrics are "por - tals are al - ter - nate night and day, How".

Sul - tan af - ter Sul - tan with his pomp,..... A -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet on "Sul - tan" and ends with a fermata on "A -". The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. The lyrics are "Sul - tan af - ter Sul - tan with his pomp,..... A -".

poco rit. *a tempo*

- bode his des - tined hour and went his way.....

poco rit. *p a tempo* *pesante*

..... The

molto cresc. *subito p*

world - ly hope men set their hearts up - on Turns ash - es or it

L.H.

cresc. *cresc.*

pros - - pers, And a - non, like snow up - on the de - sert's dust - y face

Light - ing a lit - tle hour or two is

L.H.
pp

gone. Waste.....

ff
cresc.
ff
con sve.....

not your hour.....

ff stretto alla fine

..... lunga

sempre ff
pesante
ff
lunga
con sve.....

SOPRANO SOLO.

Lento. *p* Each morn a thou - sand Ro - ses

The first system of the musical score. The vocal line is in treble clef with a common time signature. It begins with a rest, followed by the lyrics "Each morn a thou - sand Ro - ses". The piano accompaniment is in grand staff (treble and bass clefs). The right hand (R.H.) and left hand (L.H.) parts are indicated. The tempo is marked "Lento." and the dynamics include "p" (piano) and "p dolce." (piano dolce). There are asterisks under the piano accompaniment.

brings you say, Yes, but where leaves the Rose of yes - ter - day?...

The second system of the musical score. The vocal line continues with the lyrics "brings you say, Yes, but where leaves the Rose of yes - ter - day?...". The piano accompaniment continues with the same texture. Dynamics include "dim." (diminuendo). There are asterisks under the piano accompaniment.

..... And

The third system of the musical score. It shows a continuation of the piano accompaniment. The tempo is marked "And". The dynamics include "8va" (octave) and "dim.". There are asterisks under the piano accompaniment.

this first Sum - mer month that brings the Rose Shall

The fourth system of the musical score. The vocal line begins with the lyrics "this first Sum - mer month that brings the Rose Shall". The piano accompaniment continues. Dynamics include "L.H." and "R.H.". There are asterisks under the piano accompaniment.

poco rall.

take..... Jam - shyd* and Kai - ko - bád† a -

poco accel.

colla voce.

poco accel.

- way..... Each morn a thou sand Ro - ses

primo tempo

rit. al p primo tempo

poco rall.

brings, you say, Yes, but where leaves..... the.....

poco rall.

Rose of yes - ter - day?.....

pp

gva

lunga Con moto.

.....
8
rit.
ppp L.H.
lunga *mf*

Con moto, quasi Allegro.

TENOR.

mf marcato

Ah!.....

BASS.

mf

marcato

Ah!.....

Con moto, quasi Allegro.

mf marcato

* *ped.*

cresc.

..... Ah!..... Ah!..... They

cresc.

..... Ah!..... Ah!..... They

cresc.

* *ped.*

* *ped.*

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* *ped.*

* *ped.*

marcato
 say the Li - on and the Liz - ard keep.....

marcato
 say..... the..... Li - on..... and the Liz - ard

f marcato

..... The courts where Jam - shyd

keep The courts..... where.....

glo - ried and drank deep,..... And Bah -

Jam - shyd..... glo - ried and drank deep, And Bah -

- rām,..... that wild hun - - ter, the wild

- rām,..... that wild hun - - ter; the wild

cresc.

cresc.

cresc.

Ass stamps..... o'er..... his

Ass stamps..... o'er..... his

ff

ff

ff

ff

head, but can - not break his sleep.

head, but can - not break..... his sleep.

con gve

SOPRANO.

mf

Lo, some we lov'd, the love - li - est and

CONTRALTO.

mf

Lo, some we lov'd, the love - li - est and

TENOR.

mf

Lo, some we lov'd, the love - li - est and

BASS.

mf

Lo, some we lov'd, the love - li - est and

mf un poco meno

allegro

best,

That from his vin - - tage

best,

That from his vin - - tage

best,

That from his vin - - tage

best,

That from his vin - - tage

allegro

allegro

allegro

* *allegro*

roll - ing time has prest,..... Have drunk their *dim.*
 roll - ing time has prest,..... Have drunk their *dim.*
 roll - ing time has prest,..... Have drunk their *dim.*
 roll - ing time has prest,..... Have drunk their *dim.*

cup a round or two be - fore,
 cup a round or two be - fore,
 cup a round or two be - fore,
 cup a round or two be - fore,

più dim. *pp*

And one by one crept si - lent - ly to

più dim. *pp*

And one by one crept si - lent - ly to

più dim. *pp*

And one by one crept si - lent - ly to

più dim. *pp*

And one by one crept si - lent - ly to

And one by one crept si - lent - ly to

più dim. *pp*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

rest,.....

rest,.....

rest,..... *mf* Ah!..... *cresc.* Ah!.....

rest,..... *mf* Ah!..... *cresc.* Ah!.....

rest,..... Ah!..... Ah!.....

mf *cresc.*

* *Ad.* * *Ad.* * *Ad.* * *Ad.* *

TENOR.

f *marcato*
 Ah!..... They say the Li - on and the Liz - ard

BASS.

f *marcato*
 Ah!..... They say..... the..... Li - on.....

f
 * *Ad.* * *Ad.* * *Ad.* * *Ad.* 8

keep..... The courts where Jam - shyd
 and the Liz - ard keep The courts..... where....

* *Ad.* * *Ad.* 8

glo - ried and drank deep,..... And Bah -
 Jam - shyd..... glo - ried and drank deep, And Bah -

* *Ad.* * *Ad.* 8

- rám,..... that wild hun - ter, the wild
 - rám,..... that wild hun - ter, the wild

cresc.

cresc.

Ass stamps..... o'er..... his
 Ass stamps..... o'er..... his

ff

ff

ff

head, but can - not break his sleep,
 head, but can - not break..... his sleep,

con sùe

p SOPRANO.
Strange, is..... it not?_ that of..... the my - riads

p CONTRALTO.
Strange, is it not?_ that of the my - riads

p TENOR.
Strange, is..... it not?_ that of the my - riads

p BASS.
Strange, is..... it not?_ that of the my - riads

Strange, is it not?_ that of the my - riads

p

who..... be - fore us pass'd the

who be - fore us pass'd the

who be - fore us pass'd the

who be - fore us pass'd the

who be - fore us pass'd the

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

door of Dark - ness through,..... Not one re -

Dynamic markings: *pp*

door of Dark - ness through,..... Not one re -

pp

* * *

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

- turns to tell us of the road which to dis -

Dynamic markings: *dim.*

- turns to tell us of the road which to dis -

dim.

* * * * *

- co - ver we must tra - vel too,.....
 - co - ver we must tra - vel too,.....
 - co - ver we must tra - vel too,.....
 - co - ver we must tra - vel too,.....

ppp

p *ppp*

*Tea * Tea * Tea * Tea * Tea * Tea * Tea **

..... Ah!..... Ah!..... Ah!..... They

mf *cresc.* *f*

..... Ah!..... Ah!..... Ah!..... They

mf *cresc.* *f*

..... Ah!..... Ah!..... Ah!..... They

mf *cresc.* *f*

..... Ah!..... Ah!..... Ah!..... They

mf *cresc.* *f*

*Tea * Tea * Tea * Tea * Tea **

say the Li - on and the Li - zard keep.....

say..... the..... Li - - on..... and the Li - zard

say the Li - on and the Li - zard keep.....

say..... the..... Li - - on..... and the Li - zard

..... The courts where Jam - shyd glo - ried and drank

keep The courts..... where..... Jam - - shyd.....

..... The courts where Jam - shyd glo - ried and drank

keep The courts..... where..... Jam - - shyd.....

deep..... And Bah - râm,..... that wild

glo - ried and drank deep And Bah - râm,..... that wild

deep..... And Bah - râm,..... that wild

glo - ried and drank deep And Bah - râm,..... that wild

8 *ad* *cresc.* *ad*

hun - ter, The wild Ass

hun - ter, The wild Ass

hun - ter, The wild Ass

hun - ter, The wild Ass

ad *cresc.* *ad*

sempre f

stamps..... o'er his head but can - not break his
 stamps..... o'er his head but can - not break his
 stamps..... o'er his head but can - not break his

sempre f

sempre f

sempre f

stamps..... o'er his head but can - not break.....

sempre f

sempre f

sleep. Ah!..... Ah!.....
 sleep. Ah!..... Ah!.....
 sleep. Ah!..... Ah!.....

..... his sleep..... Ah!.....

con que.....

Ah!.....

Ah!.....

Ah!.....

Ah!.....

ff alla Fine e stretto.

lunga

lunga

lunga

lunga

lunga

ff

R.H.

Impetuoso.

Ah! fill the Cup! what boots it to re - peat How

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *f* and a breath mark. The piano accompaniment starts with a dynamic marking of *f* and includes a *leg.* marking. The system concludes with three asterisks and a *leg.* marking.

time is slip - ping un - der - neath our feet.

The second system continues the vocal and piano parts. The piano accompaniment includes a *legato* marking. The system ends with two asterisks.

Bet - ter be jo - cund with the

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *mf*. The system ends with two asterisks.

fruit - ful grape, Than sad - den af - ter none, — or

The fourth system concludes the page with the vocal line and piano accompaniment. The system ends with two asterisks.

bit - ter fruit.

f *Con brio.*

The first system of music features a vocal line with the lyrics "bit - ter fruit." and a piano accompaniment. The piano part begins with a dynamic marking of *f* and the instruction *Con brio.* The accompaniment includes a triplet of eighth notes and a triplet of sixteenth notes. There are asterisks below the piano staff at the end of each measure.

p

poco a poco cresc.

The second system of music shows the piano accompaniment continuing. It starts with a dynamic marking of *p* and includes the instruction *poco a poco cresc.* The piano part features a series of chords and moving lines. There are asterisks below the piano staff at the end of each measure.

Marcato.

cresc. molto

The third system of music continues the piano accompaniment. It features the instruction *Marcato.* and *cresc. molto*. The piano part includes a triplet of eighth notes. There are asterisks below the piano staff at the end of each measure.

Allargando.

The fourth system of music concludes the piano accompaniment. It features the instruction *Allargando.* and includes a triplet of eighth notes. There are asterisks below the piano staff at the end of each measure.

Impetuoso.

Ah! fill the Cup! what boots it to re - peat How

f *ad.* * *ad.* *

time is slip - ping un - der - neath our feet.

legato * *ad.* *

Bet - ter be jo - cund with the

mf * *ad.* *

fruit - ful grape, Than sad - den af - ter none, — or

* *ad.* *

bit - ter fruit.

of

..... a -

Moderato.

ma sempre cresc.

mf

Ah! love, could you and I with fate con - spire To

mf *ma sempre cresc.*

grasp the sor - ry scheme of things en - tire

f più mosso

Would we not shat - ter it to bits, and then.....

f più mosso

con slancio e rubato.

ff

Re - mould it near - er to the hearts..... de -

-sirel.....

ff con brio

Andante. *con tenerezza*

Ah, moon of

rall. *dim.* *dolce*

my..... de - light that knows..... no wane

The moon of Heav'n..... is ris - ing once..... a -

- gain,..... How oft here - - af - - ter ris - -

- ing shall she..... look.....

through this same..... gar - den af - - ter me in

vain, through this same..... gar - den,

senza rit.

af - - ter me in vain.

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "af - - ter me in vain." are written below the notes. The piano accompaniment is in bass clef, with a treble and bass staff. It includes a triplet of eighth notes in the first measure and a crescendo marking in the third measure. There are asterisks under the piano staff in the second and third measures.

The second system of the piano accompaniment continues from the first system. It features a triplet of eighth notes in the first measure and a fermata over the final measure. There are asterisks under the piano staff in the second and third measures.

poco più mosso

And when thy - self.... with shin - ing foot.... shall pass.....

The second system of the musical score features a vocal line in treble clef with the lyrics "And when thy - self.... with shin - ing foot.... shall pass.....". The piano accompaniment is in bass clef, with a treble and bass staff. It includes a triplet of eighth notes in the first measure and a piano marking (p) in the second measure. There are asterisks under the piano staff in the second and third measures.

poco più mosso

..... A - mong the guests star.... scat - ter'd on the

The third system of the musical score features a vocal line in treble clef with the lyrics "..... A - mong the guests star.... scat - ter'd on the". The piano accompaniment is in bass clef, with a treble and bass staff. It includes a triplet of eighth notes in the first measure and a piano marking (p) in the second measure. There are asterisks under the piano staff in the second and third measures.

grass,..... And in thy

cresc.

cresc.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "grass,....." followed by "And in thy". The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a more complex rhythmic structure. Dynamic markings include *cresc.* above the vocal line and *cresc.* above the piano right-hand part. There are also some markings like *no* and *no* with a slash and a vertical line, and asterisks in the bass line.

joy - ous er - rand reach the spot

accel.

accel.

The second system continues the vocal line with "joy - ous er - rand reach the spot". The piano accompaniment features a more active right-hand part with sixteenth-note patterns. Dynamic markings include *accel.* above the vocal line and *accel.* above the piano right-hand part. There are also markings like *no* and *no* with a slash and a vertical line, and asterisks in the bass line.

Where I made one.....

f

f

sempre accel.

The third system features the vocal line with "Where I made one.....". The piano accompaniment has a right-hand part with a series of chords and a left-hand part with a steady eighth-note pattern. Dynamic markings include *f* above the vocal line and *f* above the piano right-hand part, and *sempre accel.* above the piano right-hand part. There are also markings like *no* and *no* with a slash and a vertical line, and asterisks in the bass line.

Turn down an

mf un poco lento

rall.

un poco lento

The fourth system features the vocal line with "Turn down an". The piano accompaniment has a right-hand part with a series of chords and a left-hand part with a steady eighth-note pattern. Dynamic markings include *mf un poco lento* above the vocal line, *rall.* above the piano right-hand part, and *un poco lento* above the piano right-hand part. There are also markings like *no* and *no* with a slash and a vertical line, and asterisks in the bass line.

emp - ty glass.....

tornando al primo tempo

Tempo I^o
pp dolce cantabile

Ah, Moon of my..... de - light that

pp dolce cantabile

knows..... no wane, The moon of

cresc. poco a poco

cresc. poco a poco

Heav'n..... is ris - ing once..... a -

più cresc.

gain..... How oft here_

più cresc.

af - ter ris - ing shall she.....

sempre cresc. ,

look..... through this

sempre cresc.

same..... gar - den af - ter me in

vain through this same..... gar - den

The first system features a vocal line in treble clef with lyrics 'vain through this same..... gar - den'. The piano accompaniment is in G major and 4/4 time, with chords in the right hand and a simple bass line in the left hand. There are fermatas over the final notes of both parts.

af - - ter me..... in vain.....

dim. *rall.* *a tempo*

dim. *rall.* *colla voce* *pp* *a tempo*

The second system continues the vocal line with lyrics 'af - - ter me..... in vain.....'. It includes dynamic markings like *dim.*, *rall.*, and *a tempo*. The piano accompaniment features a *colla voce* section with *pp* dynamics and *a tempo* marking. There are fermatas and asterisks marking specific measures.

un poco stretto *sempre pp*

The third system shows the piano accompaniment with markings *un poco stretto* and *sempre pp*. The right hand has a steady eighth-note accompaniment, while the left hand has a more active bass line. There are fermatas and asterisks.

lunga

pp *ppp* *lunga*

The fourth system continues the piano accompaniment with markings *pp*, *ppp*, and *lunga*. It features a triplet in the right hand and a long note in the left hand. There are fermatas and asterisks.

Lento, ma non troppo.

BASS SOLO.

mf

Lento religioso.

As then the

The first system of music features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics "As then the". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present above the vocal line.

The second system continues the vocal line with the lyrics "Tu - lip for her morn - ing sup,..... Of Heav - ly". The piano accompaniment continues with similar harmonic support. A dynamic marking of *mf* is visible in the piano part.

The third system features the vocal line with lyrics "vin - tage from the soil looks up, Do.... you de - vout - ly.....". The piano accompaniment includes a *cresc.* (crescendo) marking. The vocal line has a *cresc.* marking above it.

The fourth system concludes the vocal line with lyrics "do the like, Till Heav'n..... to.....". The piano accompaniment includes a *dim.* (diminuendo) marking. The vocal line also has a *dim.* marking above it.

earth in - vert you like an emp - ty cup. So when that

mf *p*

p dolce assai

An - gel of the dark - er drink,..... At last shall find you by the ri - ver

cresc.

L.H. *cresc.* L.H.

brink, And of - fer - ing his cup in - vite your Soul

un poco più mosso e poco a poco cresc.

Forth to your lips to quaff.....

accel.

primo tempo e molto sostenuto You

shall not shrink, you shall..... not shrink.....

rall.

lunga

rall. *lunga* *L.H.*

L.H.

7

cres - cen - do molto

3

f accel. ff mf

8va

poco cresc. più cresc.

sempre più cresc. e string. ff appassionato

Con moto ma cantabile. (preludiando.)

Andante sostenuto e dolce assai.

SOPRANO. *pp*
 A - las!..... that spring should van - ish with..... the rose, That

ALTO. *pp*
 A - las!..... that spring should van - ish with the rose,.... That

TENOR. *pp*
 A - las! that spring should van - ish with..... the rose, That

BASS. *pp*
 A - las! that spring should van - ish with..... the rose, That

A - las!..... that spring should van - ish with the rose, That
Andante sostenuto e dolce assai.

pp

youth's sweet scent - ed..... man - u - script should close The Night - in -
, sempre pp

youth's sweet scent - ed man - u - script should close The Night - in -
, sempre pp

youth's sweet scent - ed..... man - u - script should close The Night - in -
, sempre pp

youth's sweet scent - ed man - u - script should close The Night - in -
, sempre pp

youth's sweet scent - ed man - u - script should close The Night - in -

sempre pp

poco cresc.

- gale that in the branch - es sang, Ah whence and whi - ther flown a -

- gale that in the branch - es sang, Ah whence and whi - ther flown a -

- gale that in the branch - es sang, Ah whence and whi - ther flown a -

- gale that in the branch - es sang, Ah whence and whi - ther flown a -

poco cresc.

dim.

- gain, who knows?_ Ah whence, ah whence and whi - ther flown a -

- gain, who knows?_ Ah whence, ah whence and whi - ther flown a -

- gain, who knows?_ Ah whence, ah whence and whi - ther flown a -

- gain, who knows?_ Ah whence, ah whence and whi - ther flown a -

dim.

rit. *ppp* *a tempo*

- gain, who knows?..... who knows?.....
pp *rit. ppp* *a tempo*

- gain, ah whence, ah whence and whither flown a - gain, who knows?.....
pp *rit. ppp* *a tempo*

- gain, ah whence, ah whence and whither flown a - gain, who knows?.....
pp *rit. ppp* *a tempo*

- gain, ah whither flown a - gain, who knows?.....

pp *rit. ppp*

pp *ppp*

pp *ppp*

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SOLO BASS—Whether at Naishapur or Babylon.
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CONTRALTO SOLO—I sometimes think that never blows so red.
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BASS (RECIT.)—Ah, make the most of what we yet may spend.
CONTRALTO SOLO—When you and I behind the veil are past.
SOPRANO (RECIT.)—But if the soul can fling the dust aside.
SOPRANO SOLO—I sent my soul through the invisible.
TENOR SOLO—Alas! that spring should vanish with the rose.
CONTRALTO SOLO—The worldly hope men set their hearts upon.
SOPRANO SOLO—Each morn a thousand roses brings, you say.
QUARTETTE—They say the lion and the lizard keep.
TENOR (RECIT.)—Ah, fill the cup! what boots it to repeat.
TENOR SOLO—Ah, moon of my delight, that knows no wane!
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